

French Ideas in Sports Clothes

BY SARA MARSHALL COOK

Decided Designs

THE tennis tournament at Cannes attracted many lovers of outdoor sports from different parts of France, from England and from America. To that sunny spot journeyed lookers-on as well as contestants, the former going to enjoy the social life attendant on a gathering of this sort. Of course, such an event meant a splendid showing of the best in sports clothes.

Of all games tennis is the favorite with the French women, who take any amount of trouble in procuring smart clothes for their games. The French woman's conception of sports dress, however, is somewhat different from that of the American or English woman. The clothes she wears on the tennis court are, judged by our standards, somewhat fussy, but unless one is of a distinctly athletic type these clothes are infinitely more becoming than those of the more severe and mannish cut to which we have been accustomed. We in this country are beginning to realize this; consequently the French influence is now felt more strongly in our own sports clothes than ever before.

Some very smart new costumes of this type were designed by Paris dressmakers for their clients to wear at Cannes, and I am showing to-day several distinctly new tennis blouses and skirts that appeared.

A Blouse in Serge With Leather Lacing

A BLOUSE developed in blue serge, with brown leather lacing, is cut so as to fall in loose, baggy folds, thus giving freedom of movement. While this model made its initial appearance on the Riviera, it appeared later in the February showing of Madeleine et Madeleine. It has been copied with many variations, in one instance being developed from serge, with stripes embroidered in silk threads. It is made of this latter material both with and without the lacing. When the lacing is used, a black patent leather belt, inlaid with brown motifs, finishes the waistline.

You will find this model sketched at the center of the page, and just at the left of it is shown one similar in style which has been made in very bright colors, green being the one most often chosen. These bright-colored blouses were worn with serge or cloth skirts. This model, like the others, is distinctly new in cut. Its low hanging blouse fullness is an important feature of spring designs.

In skirts for sports wear great interest is manifested in models of decided design, showing big pockets, trimmings, panels, strappings and other novel features. The use of novelty materials adds to the extreme look, woven plaids and stripes in high colors being combined with plain fabrics in contrast or in harmony to work out the most eccentric of the new styles.

A skirt of fawn-colored serge has huge square patches of checked burella on either side, and in these squares pockets are inserted. The skirt is made to wrap about the body at the top, closing in a crisscross fashion by means of tabs and large buttons. From the lower tab to the hem the skirt is cut away in a diagonal line. In other words, it has a one side closing which laps far across the front at the top. A glimpse of the plaid shows at the hem in the form of pantalette cuffs attached to a full length panel of the plaid. These new skirts are quite different from the pleated sports skirts of wool that we have been wearing. The remarkable trimmings of gay colored cloths bring a bright note into them.

A Front Panel That Disappears

ANOTHER skirt, developed in blue serge, has trimmings of yellow, blue and green plaid in the form of saddle pockets and a disappearing front panel. In this model the method of closing the front is reversed, the overlap being at the hem and the cloth cut away in a diagonal line to reveal the plaid cloth panel at the top only. This panel, however, extends the full length of the skirt, and attached to the bottom of it are straps which button around the legs. These are entirely invisible except when the

The unique features of this serge sports skirt are the straps which button around the ankles in the form of pantalettes. These are of blue and green plaid to match the saddle pockets and front panel to which they are attached.

New sports blouses worn at the tennis tournament at Cannes showing the low hanging fullness which is an important feature of spring designs. The one at the left is developed in bright colored flannel while that at the right is of blue serge with brown leather lacing.

skirt is blown about. This, while sounding rather extreme, is really a capital idea in a sports garment. It is most interesting to note the increased popularity of the pantalette cuff and divided skirt. Practically every important maker has included some phase of the divided skirt idea in the spring models.

A Collarless Blouse With Red-Bound Edges

A DRESS which embodies this idea is sketched at the right of the page. It is a simple serge frock in leather brown with straight hanging side panels piped in bright red and buttoned on to the baggy trouser skirt. Here, too, the low hanging blouse fullness appears, and on the puffy bodice a trimming similar to that used on the skirt is placed across the front where the lower half buttons to the yoke. This blouse is collarless and all the edges are bound with red.

To the Spanish influence we may attribute the lavish use of leather, not only for trimmings, but for entire garments as well. One French firm shows a dark leather coat lined with bright red duvetyne. Lanvin makes very smart straight box coats of leather that are without fastenings of any sort.

Then there are bright colored leather vests in ever so many of the dark cloth suits for spring. But perhaps the most interesting use of leather is its application in wide bands to the English traveling and sports coats of bright plaid worsteds.

I have in mind a perfectly charming

mantle of this sort, made of a brilliant tartan. The coat is perfectly straight in line and falls almost to the bottom of the skirt. It is sleeveless, the arms passing through slits at either side. Over this straight coat hangs a full rippling cape of the material edged with a band of black leather. There is a high collar of the cloth that stands away from the neck. It is fastened with two large leather covered buttons.

A great many plaid coats will be worn this spring, especially for motoring. They will vie in popularity with those of camel's hair, covert and homespun. Among the homespun dull rusty red is a favorite shade. Of course, the range of styles for coats of this type is somewhat limited, so the introduction of leather in combination with the cloth is particularly good as a means of producing new effects.

The Flare's The Thing In These Topcoats

IN the camel's hair topcoats there appears to be a preference for the three-quarter length style, which is cut to flare sharply toward the bottom and is tightly girdled with a string belt, thus giving the effect of an even greater flare. Either set-in or raglan sleeves may be used.

Some of the newest homespun coats have no fastening other than the belt, the front of the coat lapping widely and being held together merely by a tightly drawn girdle. This, of course, makes a very warm garment, as the coat is really double

across the front. It is smart to wear a bright plaid scarf with these coats.

One maker of distinctive sports clothes is having phenomenal success with suits developed from Canadian homespun of an open weave, similar in appearance to burlap. In times past homespun suits were extremely plain, the only thing attractive about them being their durability. There never has been a trimming that could be suitably combined with homespun, so there was nothing different about them year after year. As women demand something new in their clothes, the homespun suit was not especially popular.

A Handsome Trimming Easily Achieved

THIS designer conceived the idea of fringing the fabric to form a trimming and also of drawing threads to make beautiful patterns in the cloth. As this is a trimming easy to achieve and very attractive, ever so many of these homespun suits have fringes of the material on both skirt and coat. The skirt may have a tunic edged with the fringe or tiers of the cloth may be applied to the skirt and coat. For example, one suit of golden brown Canadian homespun is made with a box coat and a plain skirt. Fringed tiers of the material are added to both the coat and skirt on either side, leaving a plain panel in the back and front.

Worsted fringe has even found its way into white linen suits. On one model red yarn fringe is used on both front edges and around the bottom of a box coat and also outlines a panel on the skirt.

One of Lanvin's best models is developed in blue serge with bands of tucked taffeta in the form of panels bordered with an elaborate embroidery in vivid red. The sleeves, which are in bishop form and very

full, are elaborately embroidered in color. The bodice is cut in a low, rounding form in the front and worn over a chemise or guimpe of pure white linen with a Byron collar and a bright red tie; the whole making a really charming costume for resort or country wear. The design of this dress owes its originality to the peasant costumes of the Czechoslovakian region.

Full Bishop Sleeves And a High Collar

ANOTHER new model, in which Lanvin also uses the elaborate Czechoslovakian embroideries, is of blue taffeta. It, too, has the full peasant or bishop sleeves, but in this instance the collar is high in the form of a band, fastening about the throat. She makes this dress in chemise style but cuts it so as to flare toward the bottom. Then she places panels of the silk, literally covered with the bright-colored embroidery, down either side of the front as well as the back and girdles the frock tightly with an embroidered string belt.

A suit from Martial et Armand,

worn in the south of France, is one of the most representative French models. The jacket is semi-fitted with gored hips. The front is cut on Directoire lines and the sleeve is just a plain, simple coat sleeve. There is a Directoire vest which buttons down almost half the length of the coat opening, but the real opening of the jacket, which enables the wearer to slip into it easily, is under the left arm. The vest, of white lamb's wool embroidered in dark blue worsted, has the neck finished with a high, enveloping collar.

The flare of the jacket is produced by V-shaped gores about twenty-three inches across the bottom and running twenty-four inches high, the point meeting the curved under seam of the coat body. There are side back seams which taper off until they disappear at the shoulder pleats and again at the hip line. This cut produces a decided curve. The skirt, which is very simple, has inset panels on either side matching in shape those of the jacket but with decidedly less flare. In fact, the jacket flares over the hips while the skirt hangs very straight.

From Old Egypt

CLEOPATRA lives in fashions as well as history. Ancient Egypt inspires some of the best of our new models. Egyptian effects supply the new and dominant note in many of our clothes. On the Egyptian type of evening dresses the embroideries are marvelous. Many of them are absolutely true to the design of the period of the Ptolemys, from the tombs of whom archaeologists have wrested some of the most beautiful examples of needlework known to the ages.

Nothing is lacking in these Egyptian-style frocks to make them true to their period and origin. The skirts are long and wrap closely the figure. The wonderful embroidered panels rest flat. There are the long, looped bands which pass over the shoulders, seemingly suspending the tightly drawn draperies of the frock. There are also the closely drawn hip girdles, but always with the up-to-date touch which ties the historic period style to modern usage and makes it practical as well as acceptable.

Vivid Mandes Form A Startling Contrast

ONE of these modern touches is the use of mantle-like trains which adorn many of the most extreme Egyptian styles. These mantles, flowing out to form long trains, make a modest covering for the almost nude back given through the Egyptian cut of the dress. They are, however, weighted with embroideries in metal, panges and mock jewels. The mantle is often in brilliant contrast to the robe itself. Many of these startling dresses, which are in full metallo tones as if darkened by the mold of ages from resting in tombs, have mantles of geranium, flame red or vivid green.

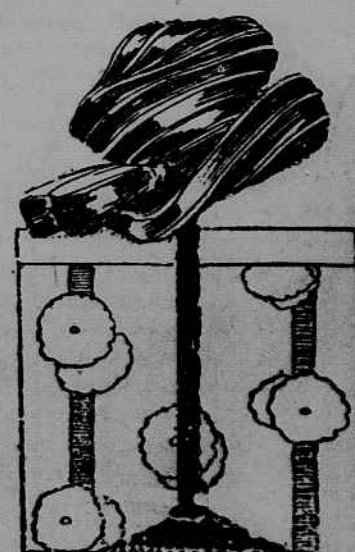
From the Egyptian girdle to the modern sash some of the models pass abruptly with nothing in between to link the two, and yet after all they are not so far apart in the final effect, especially when the broad ribbon sash is tied at a low waistline with a perky butterfly or oblong bow at the left side.

Wonderful Sashes In Metal Ribbons

VERY many of the most charming dresses of this type have wonderful sashes developed in metal ribbons, in broad moirés and chiffon weight taffetas.

The ribbons are almost as broad as the single width taffetas and yet so soft that they fall in graceful, slender lines. When one sees how charming these sash dresses are one can imagine all the world crowding the ribbon counter, because even the simplest dress is given a wonderful amount of style when a big ribbon sash is properly adjusted.

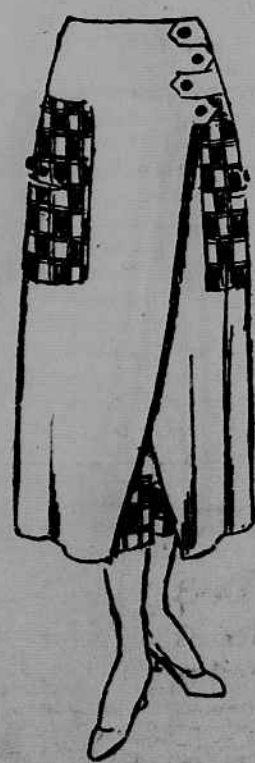
Nowhere does the Egyptian influence find better expression than in sports hats, for in this part of our dress we may revel in flaming colors and all sorts of daring embroideries if we so desire. There are some effective hats for the country, made of straw which is woven in a solid piece like a mat and then draped over a wire shape. These are in attractive shades of reds and yellows.



Sports hat formed by alternating rows of faile ribbon and straw braid.



From left to right—Lanvin model of blue serge with bands of tucked taffeta edged with bright colored embroidery. Serge frock in leather brown. The low hanging blouse is bound at the neck and sleeves with bright red. Both skirt and waist are trimmed with red buttons.



Sports skirt showing how bright plaid materials are combined with cloth of solid color.